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Vol. VIII.

AUGUST, 1885.

No. 8.

THE ORIGIN OF "HAIL COLUMBIA."

THOUSANDS of men who despised John Adams, who detested the Federalists, who loathed the influence Great Britain had in Federal affairs, now turned to support the government with vigor. Their hearts were still warm towards France. But they could not suffer even so old and dear an ally to heap up insult on their native land. Such an outburst of patriotism had never before been seen. It began at Philadelphia, and spread there as fast as the post-riders could carry the news. Night after night at the theatre, pit boxes and gallery joined in one mighty shout for the "President's March," for "Yankee Doodle," or for the stirring music of "Stony Point." While the airs were being played, the wildest excitement prevailed. The audience rose to their feet, stood upon the seats, waved hats and waving-sticks, sang, cheered, and, when the piece was finished, demanded that it should be given over again. Then a band of hardy Republicans in some part of the gallery would call for "Ya ira" or the "Marseillaise" hymn, till their cries were drowned amid a storm of hisses and groans. Not to be outdone, the Republicans thereupon bribed the musicians to play no Federal tunes. The first night they refused, a storm of indignation was kindled in the theatre, and the next night they stood firm and were pelted for their pains. The Federalists were highly indignant. The theatre said they were the other place, bringing men of all classes together. The managers should therefore pay some heed to public feeling in the selection of the music. The managers were glad to grate the public ear with those raucous number songs, "Ya ira" and the "Carmagnole." The enthusiastic clamor with which the "President's March" had been called for, and the deafening applause with which it had been greeted, should have taught them this. Is it the purpose of a theatre company to please or insult the public? The action of pelting the fiddler and smacking the fiddle is greatly to be condemned. The firm and dignified conduct of leaving the theatre and keeping away until the managers solemnly promise that the "President's March" shall be the first time played in the house is much to be preferred.

The theatre, the Republicans protested, was a public house and the managers would do well to keep this in mind. If, however, they were determined to make it the resort of the British faction, then let them look to that faction for support. Every earnest Republican and true patriot would keep away. This, was the rejoinder, is greatly to be wished. Men of sense long for the time when the Jacobins and their murder shouts shall be driven from every decent resort. Let them desert the theatre and with the shilling thus saved pay some of their old debts.

While the factions wrangled the benefit night of a favorite actor drew near. No man knew better than he how to profit by the popular will, and at no time in the whole course of his life had so fine a chance of profiting by the popular will been offered him. Politics ruled the hour. The city was full of excited Federalists who packed the theatre night after night for no other purpose than to shout themselves hoarse over the "President's March." He determined to make use of this fact. He would take the March, and some one to write a few stanzas to suit it, and on the night of his benefit sing them to the house. Some Federalists were very pleased with the idea and named Joseph Hopkinson as the man best fitted to write the words. He consented, and in a few hours "Hail Columbia" was produced. The night for the benefit was that of Wednesday, the 25th day of April, and the *Gazette* commented that the performance would come off as a comedy called "The Night of the comic opera of 'Roisin!'" More sack, "an epilogue on the character of Sir John Falstaff, and an entire

new song (written by a citizen of Philadelphia), to the tune of the "President's March," will be sung by Mr. Fox, accompanied by the full band and a grand chorus:

"Firm, united let us be,
Rallying round our liberty;
As a band of brothers joined,
Peace and safety we shall find."

Long before the curtain rose the house was too small to hold the thousands who clamored to be let in. Those who got in were too excited to wait quietly for the song. At last the comedy ended and Mr. Fox appeared upon the stage. Every line was loudly applauded, the whole house joined in the chorus, and when the verse "Behold the chief who now commands" was reached the audience rose to their feet and cheered till the building shook to its foundations. Four times the song was encored, was demanded again at the end of the pantomime, and again at the close of the play a few called for "Ya ira," but were quickly put down. The words of "Hail Columbia" were printed in full in the newspapers of the following morning, and every lady in the city would practice the music, learn the words and sing them at the next repetition; then, perhaps, the very old and the very Americans who remained might feel the charm of patriotism and join in the chorus of the song.

"NO SOJERING."

ONCE upon a time, as fairy stories commence, Colonel Wood, of Chicago, the museum man, took as partner in his theatre, a native from Arkansas, who thought the business would just suit him, although he knew no more about museums or theatres than a dog knows about Chocwatt.

The evening of the day the bargain was concluded the new partner attended the performance, for the first time in his life, selecting a seat in the parquette, close to the orchestra. His attention was divided between the play and the operations of the orchestra, the latter perhaps getting the lion's share. It was noticed by Mr. Wood, who was also present, that when watching the musicians he would frown and croch his brow, and work his jaws on his full of natural fear more vigorously than usual.

The next morning he met the leader of the orchestra (a Frenchman) and accosted him: "See here, partner, now that I've got a right to chip in when I see anything going wrong about the theatre, havin' bought an interest in it, I'd like ter ask you why you hev, such a lot of chumps in the music box with you?"

"Chumps!" said the astonished leader, "naa fo, what is eat, chumps?" "I don't know him," "Why, sticks, to be sure; fellows who eysier more than their business, or are playing off on you."

"Mon Dieu c'est impossible," replied the Frenchman; "we have ze best orchestra in (Chicago); absolute, parfaitement."

"Oh, come out, now; you can't fool me if I am from Arkansas. I watched your fellers last night, and you didn't; your back was turned to most on the music box with you. Why, that feller who blows the horn that shoves in and out was foolin' hisself; he wasn't nearly all the evening; the old fogey who pretended to play the bull fiddle only shipped in about every five minutes; the Dutch man who was to play the big one but didn't play once to my certain knowledge; the fiddlers all die acted as though they thought it didn't make much difference whether they played most or least. Even you, yourself, fooled a good deal swingin' your fiddle bow around instead of gettin' all you could outen your catgut."

"But mon cher major, you seem not to comprehend. Ve gave to play just as ze music is written. Ze great Bach, Offenbach and other mastairs ave ze rests for ze different instruments all through ze piece, and we ave strictly to follow him."

"You do, eh?" said the stubborn Major; "well, we'll have to reform here. I hain't been bringin' up on a plantation for nothin'. Why, sir, before the war, I used to run over a hundred niggers, and you fellers did more 'sojerin' last evenin'" than the whole gang of 'em'd do in a week. Say, you get a thunderin' salary, and probably consider yourself way up in music, don't you, now?"

Leader (with a shrug): "Orr, I do not complain of my salary; he is very good; but I ave, vat you call it?—repentation;—I have composed several pieces music myself vich ave been ze grand success."

"Oh, you hev, hev you? Well, I'll tell you what I want you to do. You just tackle your sheets of biographicals and do away with all those rests old Offenbach and the other claps put in, so's the men'll have something to do all the time. You can't make me believe that there's any feed in payin' a lot of pirates to come here and fiddle away their time evenin's doin' next to nothin'."

By this time the Gaul was mad; that is to say he had a hot gall; and if Colonel Wood had not happened along just then, there might have been a row between the new proprietor and the musician. The Colonel, however, by a few bland words, calmed the offended violinist and explained to the Arkansas saw man, that, hard as it seemed to a frugal man to see his employer apparently wasting so much time, they were really helping time all the time, and all well-regulated orchestras had to have just about so many men to produce the best effect on a critical audience.

The Major's only reply was: "Well I'll be dinged!"—*E.*

THE PRICE OF A FIDDLE.

FEW days ago a little street musician, with his violin under his arm, entered a pork butcher's shop in the Rue des Marchés, and purchased a knuckle of ham for three francs. On feeling in his pockets, he found that he had left at home the money which he needed to pay for the ham. As it was luncheon time, and he would be scolded if he went home empty-handed, he asked the proprietor to take the violin in pledge; he would come and redeem it in the afternoon. The shopkeeper consented, and put the instrument away in a corner. A quarter of an hour later a violin, made purchases of *pois de foin* (a kind of forty beans) and carelessly taking up a violin, made exclamations of *pois de foin* to the amount of forty francs. The proprietor, who had tried it in *connoisseur*, and offered one hundred, two hundred, five hundred, and finally one thousand francs for it. The shopkeeper could not dispose of what did not belong to him, but promised to try and obtain it for his wealthy customer, who took his departure, leaving as his address, "Grand Hotel." A very pretty scene ensued on the return of the poor little musician. He for some time objected to parting with his favorite fiddle, but at last, after going home to obtain his mother's consent, he gave it up for four hundred francs. The pork butcher dressed himself in his best, called a cab, and drove to the Grand Hotel, where he was politely received by each person as Lord Russell was staying there. The unfortunate tradesman turned all colors, excitedly insisted that he was not the man who had sold his fiddle with such easy money that he had undressed himself. The value of the instrument has since been ascertained to be six francs.—*Paris News.*

Kunkel's Musical Review

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Editor.

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Subscribers finding this notice marked will understand that their subscription expires with this number. The paper will be discontinued unless the subscription be renewed promptly.

THE PUBLISHERS OF KUNKEL'S MUSICAL REVIEW want one THOUSAND COPIES of the January issue (which is exhausted) to make up sets. For every copy of the January number, 1885, sent them, they will extend the subscription of the sender two MONTHS.

NE of our friends, who attended the last meeting of the M. T. N. A., met there a certain pianist who seemed aggrieved at some criticism we had passed in these columns upon his playing. Our recollection (it is not worth while to turn over the files to see just how we did say) is that the criticism was, upon the whole, favorable, but the pianist in question evidently thought otherwise and remarked to the gentleman in question: "I thought Kunkel was a friend of mine!" Now, we want to say, not to the gentleman, for we could do that privately, but to all whom it may concern, two things: First, Mr. Kunkel has nothing more to do with the criticisms or editorials that appear in the REVIEW than the veriest stranger; in fact he seldom or never sees them until the paper has been printed, bound and mailed; he does not in any way control our utterances and the public may as well know, as he knows himself, that the minute our pen ceases to be free, that minute our editorial connection with this paper shall cease. Secondly, (and those whom it may concern will please paste this in their hats for future reference) we wish it distinctly understood that we consider the office of the editor and critic as judicial in his character, and that as editor and critic we have neither friend nor foe. We doubtless make mistakes, our judgments are probably sometimes incorrect, but they are, we think, unbiased by considerations of personal likes and dislikes. Whenever we shall be conscious of partiality to friends or unfriendliness to foes, we shall cease writing for the press.

THE careful husbandman, when winter has made it impossible for him to work out of doors, looks after his tools and implements and sees that they are put into proper condition for use as soon as the busy season shall open. The dog-lays are the music teacher's dull season, his winter is midsummer. He has well earned a few weeks' rest, but more, for an active mind, can never be found in complete idleness. Now is the time for him to quietly look up his tools, to remove the rust that may have accumulated upon them, to sharpen their edges, to see that their handles are firm and smooth, to replace the worn out with new, in a word, to make ready for the busy season, which September will usher. To leave metaphors for facts, and to descend to particulars, now is the time for teachers who are subscribers to the REVIEW, but who may have been too busy to carefully examine its contents, to bring out

their file, look carefully over the music it contains, but which they may only have glanced at; see what will suit one pupil and what another; read and think over the many solid articles it has published, etc. Now too is the time to dust your histories of music, your musical dictionaries, your biographies of eminent composers, yes, and your works on criticism, the fine arts, etc., and garnish your memories with new knowledge, new facts, new allusions, your minds with new inspirations. Your will with new force for the labor that awaits you and which can be made also a pleasure in the consciousness of strength and faithful preparation.

THE MUSIC TEACHERS' NATIONAL ASSOCIATION

NOTHIER meeting of this body has taken place. What has it accomplished? We were so far from moment doubted the sincerity of its late president, nor the elevation of his aims, and when he himself pointed out mistakes in the meetings of former years and expressed a determination to do what he could to correct them, we felt it would be only fair to give him a chance; and not to hamper his movements by the expression of doubts of the success of his proposed reforms. But these doubts existed in our mind; in fact, we felt sure that Mr. Penfield had set himself impossible. We were so certain of it that, when we like task, Mr. Penfield's opening address, straightforward, manly and earnest, we said to two gentlemen who were sitting by while we read it aloud: That man will not be re-elected to the presidency of this body; he is too much in earnest. The fact has since proved that we were right. Of what sin was Mr. Penfield guilty in his address? We have already said it—he was guilty of being in earnest; that was all, but it was enough to end his official life as president of the so-called M. T. N. A. To put matters in the first place, he was not satisfied to say in the abstract that the purposes of the association were the furtherance of the progress of music; he attempted to explain how he thought the association could accomplish this, its avowed purpose. Had Mr. Penfield been as politic as his purpose, he would have known that "musical progress" in music is just as good a word as "reform" in politics, but that neither must be seriously taken as expressing the purposes of those who are forever ringing the changes upon these popular themes.

Can the association," asked Mr. Penfield in his address, "accomplish anything beyond what private instruction can? A teacher or performer is supposed to have as good instruction and as good opportunities of hearing music as possible, and then, with the experience, technique of performance, is supposed to be a competent musician. What benefit is it to him or her beyond the advantage of having his name and address in the printed list of members?"

These questions Mr. Penfield attempted to answer by saying the association was a means of social culture. When, in the course of his plea for breadth of culture he made use of the following language: did he know that he was treading upon the corns of three-fourths of his audience? We think, he must have known it, and, if so, the more honor to him for his fearless honesty. But we let him speak.

"All honor to the cultured teacher of the rudiments. But gentlemen, how many of you bring direct testimony to a cultured musician, as well as an acute ear, to teach a singing class properly? How low is it when we go above the first story? How many are teaching the piano who never sing and have no conception of music beyond dance forms and impromptu dances."

How many are voice builders who know not the difference between abdominal breathing and abominable singing!

ing! How many organize when you have heard them in three voluntaries or interludes you have heard all! But surely we are not to be held responsible for the work of frauds! Yes, my friends, to a limited extent, it is true, the past is judged by its average. It is not sufficient to thank God that we are not as other men. There is no use in one shutting one's ears and one's eyes to all around us, wrapping ourselves in the garment of exclusiveness and talking of the dignity of our profession. We must be in the world, and we must stand up, to elevate the general standard, to detect the charlatan and to strip the mask from the impostor, plain as you say, but not easy to accomplish. Truly so. The charlatan has just as much right to teach as we, and he frequently commands the respect of the public.

Mr. Penfield, by the way, thinks the "American College of Musicians," could do something, with its proposed degrees, to help distinguish the competent teacher from the charlatan. We angrily reason already detailed in these columns, that angry charlatanism has no better friend than this so-called College; but, passing this by to follow the speaker, we find him next treating of the dangers to the permanency of the association. Among other dangers, he mentions:

"Allowing trade interests to control the association. It is but natural for business men to use every means, and especially a representative gathering like this, to further their private ends, to keep their names, their instruments, inventions and publications before the association. High ground is not to be taken here, but a high principle, which should be maintained; allowing certain musicians, no matter how talented and able to run the association, making of the association a great concert company instead of a deliberative body. Possibly we have already said this near that time this year, with our unique list of seven concerts and recitals."

What Mr. Penfield calls "dangers," we call existing and we fear actual evils. The "big ground" we fear is this: that the "big" reference to advertising was not "maintained" even during this session. Indeed, even weeks before the association met it was announced in different trade papers that Mr. So and So would use the pianos of Thus and Thus at the M. T. N. A. concerts, and, as a matter of fact, six or seven makes of pianos (all good) were used. Since then, we read in the same papers puff of the performances of these different instruments, slightly aided, of course, by certain pianists. Then too, Peter's ill's dumb piano, Brotherhood's "Technicon," etc., had a hearing. We say nothing about the goods exhibited; we do say there was an exhibition of goods under cover of a so-called teachers' association. The music trade and the musical profession in New York, understood all this perfectly and for that reason, outside of the houses directly interested, turned the cold shoulder to the "association"—so much so that one of the bosses of the organization urged that the next meeting be held in the west, because the east evidently took but very little interest in the M. T. N. A. Again, the records show that half a dozen "talented musicians" "ran" the association—as usual—and, finally, there can be no doubt that the concerts of the Association absorbed almost all of what little interest its last meeting had aroused.

What the majority of the association thought of its president's way of putting things, how they liked his programme is seen by the result of the election. That Mr. Penfield cried "progress in music," etc. others have cried "reform" in politics, but let hard facts to take care of themselves; and especially had he said that his office was "purely executive" he would to-day be the president of the M. T. N. A. If, however, he spoke too much and too well for his own good, he spoke just as plainly as he could to enable outsiders to judge, by their deeds, of the motive and character of those who control the action of the so-called M. T. N. A., and to form a proper estimate of the sincerity of their professions.

STEPHEN HELLER.

THE news that Stephen Heller, the author of so many artistic piano compositions, has now, in his old age, become blind and nearly destitute in his adopted home, Paris, has awakened a renewed interest in the man and his works, that furnishes an occasion for giving our readers a brief sketch of his career.

Stephen Heller was born at Pesth, Hungary, on the 10th of May, 1819, but his family was of Austrian origin. As a child he was intensely fond of music, and made such rapid progress in its study, that at nine years of age, he played with his master, a Mr. Franz Brauer, a concerto of Beethoven for two pianos, at the Pesth theatre. He then had a few lessons from Czerny, more from Antoine Halm, and then at the age of thirteen, commenced giving concerts, first at Vienna and Pesth, then through Germany, Poland and Hungary, under the management of his father, who turned the talents of the "infant prodigy" into hard cash. He had the gift of improvisation in a high degree. It was announced in the programmes that at the end of the concert Stephen Heller would extemporize on themes suggested by the audience, and these flights of fancy never failed to captivate the public. "Everybody in Germany," writes M. Barbeldien, "cultivated music and affected to be an artist, from the prompter in the theatre at Pessau, who, because he was German, had thought it necessary to compose his share of Oratorios and Symphonies, to the President of the Supreme Court who was not above the composition of a sentimental Lied. All these gave a hearty welcome to the young boy who knew so well how to express his thoughts on the fortissimo."

He led this life of a concert giver until he was nearly seventeen years of age; then he became dissatisfied with the superficiality of his musical knowledge. He was then at Augsburg, among the musicians, when he there made was a certain Count Fugzer who had a large general and musical library which he freely opened to young Heller. Here it was that he became practically acquainted with the works of Beethoven, Mozart and Haydn, and began to live in a higher and purer musical atmosphere.

He then tried composition of both vocal and instrumental music. In 1839 he had the honor of seeing a copy of Schumann's *Neue Zeitschrift fuer Musik*, in which this famous composer and critic, whom, however, Heller knew of only as a critic, offered to criticize the manuscripts of any young composers who might be disposed to forward them to him for that purpose. He therefore sent him his first compositions, which so pleased the master, that he secured their publication. In the following year, Kalkbrenner visited Augsburg and persuaded young Heller to go to Paris, which, as already stated above, has since been his home.

Stephen Heller's works consist of about two hundred, some of them containing many numbers. Nearly forty of these are variations on themes from operas and popular airs (composed mostly in his youth); the balance are original works. He has, like Chopin, written only for the piano, and while he has composed a few works of considerable extent, it is as a writer of short pieces, piano miniatures, if we may use the expression, that he mostly shines. As another has said: "Stephen Heller is naturally nonpretentious. A lover of solitude, he avoids the vulgarity as well as the drawing-room of the street. He lives among his own thoughts, with the peace that even the most unworldly works at his own time, and as fancy takes him.

"At a time of universal decadence like the present, when Art has fallen as low as it is, and must rise whenever public opinion and the moral tone of society have become debased—it is consoling to meet here and there with day and generation come powerful enough to resist the popular impulse and to manifest the force of its individuality by works which bear the impress of a well-considered and constructive skill. And whether this genius be expressed on a large scale or in miniature, its results are equally interesting, and will take their place among the monuments of the history of art."

The courage of Stephen Heller in fulfilling his own special mission in his day and generation commands our admiration, all the more because he did not at first receive the appreciation which was his due; and also because, instead of being discouraged by the neglect to which he was subjected, he rose to a higher and higher level, and devoted himself day by day to cultivating, by sedulous work, the talent which God gave him.

True poetry—without which all art is lifeless—can express itself as well in the sonnet as in the epic, since neither greatness nor heaviness are measurable by rule or by size. Within the narrow limits of form to which Stephen Heller has confined the expression of his thoughts, there is no lack either of the one or the other. This is now universally recognized; for while the public is often unjust to an unknown name, however great the signs of genius, it is always glad to welcome that of one who has triumphed over difficulties.

These, works, true, nearly thirty years ago, if possible true now, that his fame has become world-wide. Some concerted action looking to the relief of the wants of this conscientious artist should be taken by the lovers of his music in this country, but since concerted action may not be easy to secure, and might cause regrettable delays, it may be the better plan for individuals to send on their contributions for the relief of the old musician to the committee already formed in London, England, for that purpose. The London *Musical World* of July 18th, announces the formation of this committee in the following words:

"In his old age this most excellent musician has suffered the calamity of blindness, and is no longer able to practice the art in which he has excelled so long, and with such admirable purpose. Here in London, Mr. Browning, Sir John Leighton, and Mr. Chas. Halle—"le musicien sans peur d'une reproche," as another has said—have formed themselves into a committee of relief, and solicit funds towards the purchase of an annuity. Subscriptions may be sent to Messrs. Coates & Co., of Mr. Halle, at 11 Mansfield Street, Cavendish Square. It would be distressing to find that the call has not been largely and liberally answered."

We trust that America will not be niggardly in its contributions.

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EVER TRUE.

(SEE "OUR MUSIC," PAGE 288.)

"Where are you?—stand the earth deep in the ocean,
Spirits and changeless the grave,
Take from him the one direction,
And my trust in the promise you gave."

His contemplations are not always sad, as we might fancy. He has been in the appearance of a philosopher. Nothing better proves the variety of his impressions, than the varied character of his compositions. He renders with equal success the dash of the scherzo, of the chase or of the waltz, the sweet calm of the *pastorale*, the elegant involutions of the *Arabesque*, the wantonness of the *Tarantella*, fiery passion, side by side with suave tenderness; the freshness of morning with the evening of repose. His free fancy is at home in them all."

In 1846, the illustrious Belgian critic, Fetis, wrote of Stephen Heller:

OUR BOOK TABLE.

"STUDENT'S SONGS." Edited by W. H. Hills. Cambridge, Mass. Moses Knapp. Price 10 cents.

We remember well when a few years ago, Moses King left St. Louis and the insurance agency in which he was a partner, to become assistant at Harvard. The point that characterized him, as well as his brothers who are still with us, was made of the undergraduate an author and publisher. Harvard and its surroundings, "King's Handbook of Boston," etc., became known as models in their way. Then he published the "Student's Songs," which, we are informed, have already reached a sale of 40,000 copies. In this collection one would look in vain for the old favorites. These are to be found in their best form in the collections published by Oliver Ditson & Co. Here, however, we have, together with songs such as "The Mistletoe," "A Home by the Sea," "Sweet Evening," etc., which are not properly college songs at all, a number of genuine college songs, unknown to our student days, but created on the college plan, full of rollicking words and thoroughly enjoyable. The music must not be too critically examined; the words must be weighed in the philosopher's scales, but for what they pretend to be, the new "Student's Songs" are a success.

"KINDERGARTEN CHIMES." A Collection of Songs and Games for Kindergartens and Primary Schools. By Kate Douglas Wiggle. (Cost \$1.00). Boston: G. Ditson & Co.

We have here a book of very convenient dimensions. Its nice and clearly printed pages midway between "sheet music and colors" size, consisting of songs on 100 pages. Each song has an accompaniment, in good taste, but not difficult, which can be played on the piano or right organ.

The compiler evidently knows how to make good poetry, and good music, and, moreover, a practical Kindergarten teacher. This term, to the outside world, needs explanation. It means not only a teacher of little children, but usually an enthusiastic one, and one practically acquainted with the improved method.

The primal idea of these schools is "play." Even the bad boy is taken in to here, has a hearty play at school time, and doing things that used to be a whipping, his day home, really having received a great deal; a thing he never intended to do.

The "Chimes" is not only for the little "toes" in Kindergarten, but for the larger "toes" in primary schools. As few of these are old enough to need a large music book, it is understood that the present volume is especially for teachers.

There are 6 Hymns, 9 Prayers and Hymns, 7 Good-Morning and Good-Night Songs, 10 Marching Songs, 7 Christmas Songs, and 35 Games and Miscellaneous songs.

HENRY FRIEDMAN and GUSTAV, of the New Berliner Musikverein, gives the following statistics relative to compositions, the number of their works, and the aggregate performance at the Berlin opera house for the year ending June 12th:

	Productions of 7 operas.
Richard Wagner	2
Victor Sussler	2
Lotzing	2
C. M. von Weber	2
Mozart	16
Meyerbeer	10
Bossini	10
Verdi	10
Donizetti	10
Auber	8
Bizet	8
Floxy	8
Gounod	10
Halévy	2
Beethoven	6
Gluck	5
Niccolai	5
Frank	5
Berlioz	5
Brill	4
Goldmark	4
Thomas	3
Schubert	3
Halvy	1
Kreutzer	1
Marchner	1

The highest number of performances was achieved (nearly 400) by Sussler's "Der Trompeter von Säckingen," which was given twenty-six times; next to it having been Wagner's "Die Walküre," produced fourteen times. The remaining works by Wagner, included in the Berlin repertoire, were "Lohengrin" (10 performances), "Die Dutchman" (8), "Tannhäuser" (8), "Hansel" (8), "Die Meistersinger" (6), and "Tristan und Isolde" (once). Weber was represented by his three principal stage-works, "Freischütz" (7), "Oberon" (5), and "Euryanthe" (3), and by his resuscitated early work "Ahn Hassan," which obtained four performances during the season.



OUR MUSIC.

"CAPRICE NÈGRE." (No. 5 of Fantasie-Stuecke)

This is a fitting close for this series of musical fancy sketches. The other numbers included in the Review are No. 1, "Impromptu," No. 2, "Barcarole," No. 3, "Valse Elegante" and No. 4, "Humoresque." The entire set is excellent.

"TITANIA." (Leitbure-Wely.)

This piece as a salon composition, has few superiors. It makes a very good study, especially as revised in this edition. In popularity it is hardly second to the same author's "Monastery Bells" to which it is, however, superior from a critical standpoint. As given here it is one of the numbers of Kunkel's Royal Edition.

"CHARLIE'S FAVORITE POLKA." (Sidus Teachers in want of something new, musical and written with the special and in view of instructing and pleasing at once, will be glad to hear that our publishers have arranged with Herr Sidus to issue a number of his latest easy compositions, for the piano, under the head of the "Favorite Series." As these are these compositions, probably most of them, will appear from month to month in the Review. To those who are familiar with Sidus' other works in the same field it is unnecessary to say anything—others, we only say: please examine.

"FAVORITES." (Galop) Grepsh; arranged as a duet by Jean Paul.

We here give a duet somewhat more difficult of execution than those we have given of late. It need not, however, be thought very difficult, and with the little patience and labor it can be mastered by ordinary players. It is one of the best galops written and, when well played, makes an effect quite disproportionate to its real difficulty. This is the only four hand arrangement of this composition in existence.

"EVER TRUE." (Faulstich) Paulsen.

It is interesting to recall to know how this song was composed. Some time ago, the publishers of the Review purchased a number of cuts. Among them was the one which appears elsewhere and which we have dubbed "Ever True." Looking at a page of the picture, we tried to imagine what were the thoughts that caused the weary woman to pause in her work in the silence of the night. The look was one of introspection and reminiscence, we thought. We unconsciously constructed out of the picture the story which we later embodied in the song. But first, I. e., before writing a single word, we composed the music, we might say, in the thought of the song; then we wrote the words to fit the music. This is undoubtedly an unusual way of writing a song, but that is the way this one grew. Whether the growth is worth preserving others must say.

The music in this issue costs in sheet form: "CAPRICE NÈGRE," (No. 5 of Fantasie-Stuecke) \$ 50
"TITANIA," (Leitbure-Wely.) 50
"CHARLIE'S FAVORITE POLKA," (Sidus) 50
"FAVORITES," (Duet) Grepsh; Jean Paul 1 00
"EVER TRUE," (Faulstich) Paulsen 150

Total \$2 70

NEW MUSIC.

Among the latest of our issues we wish to call the special attention of our readers to the pieces mentioned below. We will send of these compositions to those of our subscribers who may wish to examine them, with the understanding that they may be returned in good order, if they are not suited to their taste or purpose. The names of the authors are a sufficient guarantee of the merit of the compositions, and it is a fact now well known that the house of Kunkel Brothers is not only publishers in the selection of the pieces it publishes, but also issues the most carefully called, fingered, phrased, and revised publications ever seen in America, that further notice of this fact is unnecessary.

Kunkel's Royal Edition

Of Standard Piano Compositions with revisions, explanatory text, notes, and careful fingering (foreign fingering) by Dr. Hans von Bulow, Dr. Franz Liszt, Carl Klindworth, Ernest B. Kroeger, Juliette River King, Theodore Kullak, Louis Kohler, Carl Heinicke, Robert Godwin, Charles and Jacob Kunkel, and others.

A Starry Night.....	Sidney Smith	75
La Balade.....	Ch. B. Lysberg	75
Warblings at Eve.....	Benjamin Richies	50
Monastery Bells.....	Leitbure-Wely	50
Return of Spring.....	Theodore Mollings	75
Spinnelried.....	Wagner Liszt	1 00
Spinnelried.....	Wagner Liszt	1 00
Helmweg (Longing for Home).....	Albert Jungmann	85
Chant du Berger.....	M. de Coles	40
L'Argente (Silver Thistle).....	Begene Ketterer	75
Bonne Deen and Bonnde Deen (Antonia).....	Willsie	40
Nocturne in D flat (Bleeding Heart).....	Dobler	60
Grand Galop de Concert.....	R. Ketterer	75
Nipping Waves (Wellcome).....	Fritz Spindler	50
Cascade of Roses.....	Jo Achter	75
Pure as Snow.....	Gust Lange	60
Tannhauser March.....	Juliet River King-Wagner-Liszt	1 00
First Image, Romanza.....	Chopin	75
Chopin.....	Chopin	40
Will's-the-Wap (Caprice).....	Liszt	40
Consolation.....	Chopin	50
Consolation.....	Chopin	50
Spring Waltz.....	Chopin	35
Autumn Waltz.....	Chopin	50
Forget Me Not (Nocturne).....	Chopin	40
Weeping Willow (Nocturne).....	Chopin	50
Summer Waltz.....	Chopin	50
Gavotte, in A minor.....	Brandts	75
March from Tannhauser.....	Jean Paul	50
Heather Rose.....	Gust Lange	25
Stephanie Gavotte.....	R. Ketterer	75
La Chasse.....	Rheinberger	50

PREMIUMS

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Allegro umoristico ♩ - 112.

mf

Ped. * Ped. * Ped. * Ped. * Ped. * Ped. * Ped. *

Ped. * Ped. * Ped. * Ped. * Ped. * Ped. * Ped. *

Ped. * Ped. * Ped. * Ped. * Ped. * Ped. * Ped. *

mf

Ped. * Ped. * Ped. * Ped. * Ped. * Ped. * Ped. *

Ped. * Ped. * Ped. * Ped. * Ped. * Ped. *

Copyright. Kunkel Bros. 1885.

First system of musical notation. Treble and bass staves. The right hand features rapid sixteenth-note passages with fingerings 1, 2, 3, 4, 1, 2, 3, 4, 1, 2, 3, 4, 1, 2, 3, 4, 1, 2, 3, 4. The left hand provides harmonic support with chords and single notes. Pedal markings (Ped.) and asterisks (*) are placed below the bass staff.

Second system of musical notation. Treble and bass staves. The right hand continues with rapid sixteenth-note passages, including fingerings 1, 2, 3, 4, 5, 4, 3, 2, 1, 4, 3, 2, 1, 5, 4, 3, 2, 1, 4, 3, 2, 1, 5, 4, 3, 2, 1, 4, 3, 2, 1, 5, 4, 3, 2, 1. The left hand has chords and single notes. Pedal markings (Ped.) and asterisks (*) are present.

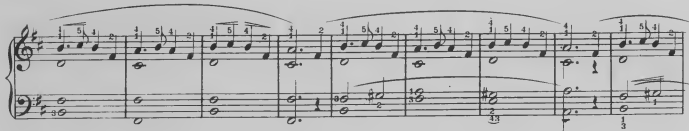
Third system of musical notation. Treble and bass staves. The right hand has rapid sixteenth-note passages with fingerings 1, 2, 3, 4, 5, 4, 3, 2, 1, 4, 3, 2, 1, 5, 4, 3, 2, 1, 4, 3, 2, 1, 5, 4, 3, 2, 1, 4, 3, 2, 1, 5, 4, 3, 2, 1. The left hand has chords and single notes. Pedal markings (Ped.) and asterisks (*) are present.

Fourth system of musical notation. Treble and bass staves. The right hand has rapid sixteenth-note passages with fingerings 1, 2, 3, 4, 5, 4, 3, 2, 1, 4, 3, 2, 1, 5, 4, 3, 2, 1, 4, 3, 2, 1, 5, 4, 3, 2, 1, 4, 3, 2, 1, 5, 4, 3, 2, 1. The left hand has chords and single notes. Pedal markings (Ped.) and asterisks (*) are present. The system ends with a *dim.* (diminuendo) marking and a *fin* (fine) marking.

Fifth system of musical notation. Treble and bass staves. The right hand has rapid sixteenth-note passages with fingerings 1, 2, 3, 4, 5, 4, 3, 2, 1, 4, 3, 2, 1, 5, 4, 3, 2, 1, 4, 3, 2, 1, 5, 4, 3, 2, 1, 4, 3, 2, 1, 5, 4, 3, 2, 1. The left hand has chords and single notes. Pedal markings (Ped.) and asterisks (*) are present. The system ends with a *rit.* (ritardando) marking and a *pp* (pianissimo) marking.

L'istesso tempo.

Sixth system of musical notation. Treble and bass staves. The right hand has rapid sixteenth-note passages with fingerings 1, 2, 3, 4, 5, 4, 3, 2, 1, 4, 3, 2, 1, 5, 4, 3, 2, 1, 4, 3, 2, 1, 5, 4, 3, 2, 1, 4, 3, 2, 1, 5, 4, 3, 2, 1. The left hand has chords and single notes. Pedal markings (Ped.) and asterisks (*) are present.



TITANIA.

New Edition revised by the Author.

L. Wely.

The image displays a page of musical notation for a piano piece, likely a study or a short composition. The notation is arranged in several systems, each consisting of a grand staff (treble and bass clefs) and a single bass staff. The music is written in 2/4 time and includes various performance instructions and technical markings.

System 1: The first system begins with the tempo marking "Allegro." and a dynamic marking of *f* (forte). The music features rapid sixteenth-note passages in the right hand and a more rhythmic accompaniment in the left hand. Pedal markings ("Ped.") and asterisks (*) are used to indicate specific pedaling techniques.

System 2: The second system includes the instruction "trois cordes." (three strings) and a dynamic marking of *f*. It continues with complex fingerings and pedaling instructions.

System 3: The third system features the instruction "une corde." (one string) and a dynamic marking of *f*. It includes a section marked "très animé" (very animated) and a "rit." (ritardando) section.

System 4: The fourth system includes the instruction "original. or thus." and a "2nd time p" (second time piano) marking. It shows a variation of the previous material with different fingerings and dynamics.

System 5: The fifth system includes the instruction "original." and a dynamic marking of *f*. It continues with complex fingerings and pedaling instructions.

System 6: The sixth system includes the instruction "original." and a dynamic marking of *f*. It features a section marked "1." and a section marked "2.", indicating different variations or endings.

The notation is highly detailed, with numerous fingerings (numbers 1-5) and dynamic markings (e.g., *f*, *p*, *dim.*) throughout. Pedal markings and asterisks are used to indicate specific pedaling techniques and accents.

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Musical score for "The Rose Tree" in G major, 2/4 time. The score is for a single melodic line on a treble clef staff. The melody is characterized by a series of eighth and sixteenth notes, often beamed together. The key signature has one sharp (F#). The tempo is marked "Moderato". The score is divided into five measures, each containing a sequence of notes with fingerings indicated by numbers 1-5. The first measure starts with a treble clef and a key signature of one sharp. The second measure has a key signature change to two sharps (F# and C#). The third measure has a key signature change to one sharp (F#). The fourth measure has a key signature change to two sharps (F# and C#). The fifth measure has a key signature change to one sharp (F#). The score ends with a double bar line.

[illegible][illegible]

Pod. ♪

original or thus.

Pod. ♪

Pod. ♪

Musical score for 'Meno mosso. a tempo. ritenuito.' The score is written for a single melodic line on a grand staff (treble and bass clefs). The tempo markings are 'Meno mosso.', 'a tempo.', and 'ritenuito.'. The score includes various musical notations such as notes, rests, and dynamic markings. The key signature is one flat (B-flat). The score is divided into measures by bar lines. The tempo 'Meno mosso.' is indicated at the beginning, followed by 'a tempo.' and then 'ritenuito.'.

[illegible]

1 2 3 4 5 6 7 8 9 10 11 12 13 14 15 16 17 18 19 20 21 22 23 24 25 26 27 28 29 30 31 32 33 34 35 36 37 38 39 40 41 42 43 44 45 46 47 48 49 50 51 52 53 54 55 56 57 58 59 60 61 62 63 64 65 66 67 68 69 70 71 72 73 74 75 76 77 78 79 80 81 82 83 84 85 86 87 88 89 90 91 92 93 94 95 96 97 98 99 100 101 102 103 104 105 106 107 108 109 110 111 112 113 114 115 116 117 118 119 120 121 122 123 124 125 126 127 128 129 130 131 132 133 134 135 136 137 138 139 140 141 142 143 144 145 146 147 148 149 150 151 152 153 154 155 156 157 158 159 160 161 162 163 164 165 166 167 168 169 170 171 172 173 174 175 176 177 178 179 180 181 182 183 184 185 186 187 188 189 190 191 192 193 194 195 196 197 198 199 200 201 202 203 204 205 206 207 208 209 210 211 212 213 214 215 216 217 218 219 220 221 222 223 224 225 226 227 228 229 230 231 232 233 234 235 236 237 238 239 240 241 242 243 244 245 246 247 248 249 250 251 252 253 254 255 256 257 258 259 260 261 262 263 264 265 266 267 268 269 270 271 272 273 274 275 276 277 278 279 280 281 282 283 284 285 286 287 288 289 290 291 292 293 294 295 296 297 298 299 300 301 302 303 304 305 306 307 308 309 310 311 312 313 314 315 316 317 318 319 320 321 322 323 324 325 326 327 328 329 330 331 332 333 334 335 336 337 338 339 340 341 342 343 344 345 346 347 348 349 350 351 352 353 354 355 356 357 358 359 360 361 362 363 364 365 366 367 368 369 370 371 372 373 374 375 376 377 378 379 380 381 382 383 384 385 386 387 388 389 390 391 392 393 394 395 396 397 398 399 400 401 402 403 404 405 406 407 408 409 410 411 412 413 414 415 416 417 418 419 420 421 422 423 424 425 426 427 428 429 430 431 432 433 434 435 436 437 438 439 440 441 442 443 444 445 446 447 448 449 450 451 452 453 454 455 456 457 458 459 460 461 462 463 464 465 466 467 468 469 470 471 472 473 474 475 476 477 478 479 480 481 482 483 484 485 486 487 488 489 490 491 492 493 494 495 496 497 498 499 500 501 502 503 504 505 506 507 508 509 510 511 512 513 514 515 516 517 518 519 520 521 522 523 524 525 526 527 528 529 530 531 532 533 534 535 536 537 538 539 540 541 542 543 544 545 546 547 548 549 550 551 552 553 554 555 556 557 558 559 560 561 562 563 564 565 566 567 568 569 570 571 572 573 574 575 576 577 578 579 580 581 582 583 584 585 586 587 588 589 590 591 592 593 594 595 596 597 598 599 600 601 602 603 604 605 606 607 608 609 610 611 612 613 614 615 616 617 618 619 620 621 622 623 624 625 626 627 628 629 630 631 632 633 634 635 636 637 638 639 640 641 642 643 644 645 646 647 648 649 650 651 652 653 654 655 656 657 658 659 660 661 662 663 664 665 666 667 668 669 670 671 672 673 674 675 676 677 678 679 680 681 682 683 684 685 686 687 688 689 690 691 692 693 694 695 696 697 698 699 700 701 702 703 704 705 706 707 708 709 710 711 712 713 714 715 716 717 718 719 720 721 722 723 724 725 726 727 728 729 730 731 732 733 734 735 736 737 738 739 740 741 742 743 744 745 746 747 748 749 750 751 752 753 754 755 756 757 758 759 760 761 762 763 764 765 766 767 768 769 770 771 772 773 774 775 776 777 778 779 780 781 782 783 784 785 786 787 788 789 790 791 792 793 794 795 796 797 798 799 800 801 802 803 804 805 806 807 808 809 810 811 812 813 814 815 816 817 818 819 820 821 822 823 824 825 826 827 828 829 830 831 832 833 834 835 836 837 838 839 840 841 842 843 844 845 846 847 848 849 850 851 852 853 854 855 856 857 858 859 860 861 862 863 864 865 866 867 868 869 870 871 872 873 874 875 876 877 878 879 880 881 882 883 884 885 886 887 888 889 890 891 892 893 894 895 896 897 898 899 900 901 902 903 904 905 906 907 908 909 910 911 912 913 914 915 916 917 918 919 920 921 922 923 924 925 926 927 928 929 930 931 932 933 934 935 936 937 938 939 940 941 942 943 944 945 946 947 948 949 950 951 952 953 954 955 956 957 958 959 960 961 962 963 964 965 966 967 968 969 970 971 972 973 974 975 976 977 978 979 980 981 982 983 984 985 986 987 988 989 990 991 992 993 994 995 996 997 998 999 1000

The musical score for 'L'Espresso' by Giuseppe Verdi is presented in a two-staff format. The upper staff is in treble clef, and the lower staff is in bass clef. The key signature is one flat (B-flat major or D minor). The tempo is marked 'a tempo'. The score includes various dynamics such as *din.* (diminuendo) and *ritenuto.* (ritardando). The piano part features complex rhythmic patterns with many beamed sixteenth and thirty-second notes. The pedal part consists of sustained chords and single notes, often marked with 'Ped.' and 'Ped.' with a star symbol. The score is divided into measures by bar lines, and some measures contain fingerings (e.g., 1, 2, 3, 4, 5) and articulation marks (e.g., accents, slurs). The overall style is characteristic of 19th-century Italian opera music.

a tempo.

ritenuto.

a tempo.

Ped.

The image shows a musical score for 'The Rose Tree'. It consists of a vocal line and a piano accompaniment. The score is divided into two main sections: 'original' and '2.'. The piano part features a complex, rhythmic melody with many accidentals and a steady bass line. Pedal markings are present at the bottom of the piano staves.

Musical score for "The Rose Tree" in G major, 2/4 time. The score is for a single melodic line with a piano accompaniment. The melody is written in treble clef, and the piano accompaniment is in bass clef. The key signature has one sharp (F#). The tempo is marked "mod." (moderato). The score consists of 16 measures, grouped into four systems of four measures each. The melody features a variety of note values, including eighth, sixteenth, and thirty-second notes, as well as rests. The piano accompaniment provides a steady harmonic foundation with chords and single notes. The score concludes with a double bar line and a repeat sign.

8

1 2 3 4 5 6 7 8 9 10 11 12 13 14 15 16 17 18 19 20 21 22 23 24 25 26 27 28 29 30 31 32 33 34 35 36 37 38 39 40 41 42 43 44 45 46 47 48 49 50 51 52 53 54 55 56 57 58 59 60 61 62 63 64 65 66 67 68 69 70 71 72 73 74 75 76 77 78 79 80 81 82 83 84 85 86 87 88 89 90 91 92 93 94 95 96 97 98 99 100 101 102 103 104 105 106 107 108 109 110 111 112 113 114 115 116 117 118 119 120 121 122 123 124 125 126 127 128 129 130 131 132 133 134 135 136 137 138 139 140 141 142 143 144 145 146 147 148 149 150 151 152 153 154 155 156 157 158 159 160 161 162 163 164 165 166 167 168 169 170 171 172 173 174 175 176 177 178 179 180 181 182 183 184 185 186 187 188 189 190 191 192 193 194 195 196 197 198 199 200 201 202 203 204 205 206 207 208 209 210 211 212 213 214 215 216 217 218 219 220 221 222 223 224 225 226 227 228 229 230 231 232 233 234 235 236 237 238 239 240 241 242 243 244 245 246 247 248 249 250 251 252 253 254 255 256 257 258 259 260 261 262 263 264 265 266 267 268 269 270 271 272 273 274 275 276 277 278 279 280 281 282 283 284 285 286 287 288 289 290 291 292 293 294 295 296 297 298 299 300 301 302 303 304 305 306 307 308 309 310 311 312 313 314 315 316 317 318 319 320 321 322 323 324 325 326 327 328 329 330 331 332 333 334 335 336 337 338 339 340 341 342 343 344 345 346 347 348 349 350 351 352 353 354 355 356 357 358 359 360 361 362 363 364 365 366 367 368 369 370 371 372 373 374 375 376 377 378 379 380 381 382 383 384 385 386 387 388 389 390 391 392 393 394 395 396 397 398 399 400 401 402 403 404 405 406 407 408 409 410 411 412 413 414 415 416 417 418 419 420 421 422 423 424 425 426 427 428 429 430 431 432 433 434 435 436 437 438 439 440 441 442 443 444 445 446 447 448 449 450 451 452 453 454 455 456 457 458 459 460 461 462 463 464 465 466 467 468 469 470 471 472 473 474 475 476 477 478 479 480 481 482 483 484 485 486 487 488 489 490 491 492 493 494 495 496 497 498 499 500 501 502 503 504 505 506 507 508 509 510 511 512 513 514 515 516 517 518 519 520 521 522 523 524 525 526 527 528 529 530 531 532 533 534 535 536 537 538 539 540 541 542 543 544 545 546 547 548 549 550 551 552 553 554 555 556 557 558 559 560 561 562 563 564 565 566 567 568 569 570 571 572 573 574 575 576 577 578 579 580 581 582 583 584 585 586 587 588 589 590 591 592 593 594 595 596 597 598 599 600 601 602 603 604 605 606 607 608 609 610 611 612 613 614 615 616 617 618 619 620 621 622 623 624 625 626 627 628 629 630 631 632 633 634 635 636 637 638 639 640 641 642 643 644 645 646 647 648 649 650 651 652 653 654 655 656 657 658 659 660 661 662 663 664 665 666 667 668 669 670 671 672 673 674 675 676 677 678 679 680 681 682 683 684 685 686 687 688 689 690 691 692 693 694 695 696 697 698 699 700 701 702 703 704 705 706 707 708 709 710 711 712 713 714 715 716 717 718 719 720 721 722 723 724 725 726 727 728 729 730 731 732 733 734 735 736 737 738 739 740 741 742 743 744 745 746 747 748 749 750 751 752 753 754 755 756 757 758 759 760 761 762 763 764 765 766 767 768 769 770 771 772 773 774 775 776 777 778 779 780 781 782 783 784 785 786 787 788 789 790 791 792 793 794 795 796 797 798 799 800 801 802 803 804 805 806 807 808 809 810 811 812 813 814 815 816 817 818 819 820 821 822 823 824 825 826 827 828 829 830 831 832 833 834 835 836 837 838 839 840 841 842 843 844 845 846 847 848 849 850 851 852 853 854 855 856 857 858 859 860 861 862 863 864 865 866 867 868 869 870 871 872 873 874 875 876 877 878 879 880 881 882 883 884 885 886 887 888 889 890 891 892 893 894 895 896 897 898 899 900 901 902 903 904 905 906 907 908 909 910 911 912 913 914 915 916 917 918 919 920 921 922 923 924 925 926 927 928 929 930 931 932 933 934 935 936 937 938 939 940 941 942 943 944 945 946 947 948 949 950 951 952 953 954 955 956 957 958 959 960 961 962 963 964 965 966 967 968 969 970 971 972 973 974 975 976 977 978 979 980 981 982 983 984 985 986 987 988 989 990 991 992 993 994 995 996 997 998 999 1000 1001 1002 1003 1004 1005 1006 1007 1008 1009 1010 1011 1012 1013 1014 1015 1016 1017 1018 1019 1020 1021 1022 1023 1024 1025 1026 1027 1028 1029 1030 1031 1032 1033 1034 1035 1036

[illegible]

original
or thus.

[illegible]

CHARLIE'S FAVORITE POLKA.

Carl Sidus. Op. 101.

Allegretto $\text{♩} = 120$.

Giacoso.

cres. dim.

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FINE.



Repeat from 8 to Fine.

FARFADETS.

SCHERZO — GALOP.

(Louis Gregh)

Jean Paul.

Secondo.

Allegro vivo $\text{♩} = 100$.

The musical score is written for piano and bass. It begins with a tempo marking of *Allegro vivo* at 100 beats per minute. The first system features a forte (*f*) dynamic and includes fingerings (1-4, 1-2-3, 1-2-3) and pedaling instructions. The second system transitions to a *Scherzando* tempo and includes a *mf* dynamic, a *2nd time* marking, and a *ff* dynamic. The third system continues with a *mf* dynamic and includes pedaling instructions. The fourth system concludes the piece with a *mf* dynamic and includes pedaling instructions. The score is marked with various articulation marks, including accents and slurs, and includes fingerings for both hands.

FARFADETS.

SCHERZO — GALOP.

(Louis Gregh.)

Jean Paul.

Allegro vivo 6-100.

Primo.

First system of musical notation. The key signature has one flat (B-flat). The time signature is 2/4. The music is written for piano (p) and includes fingerings (1-5) and pedaling instructions (Ped. with a star symbol). The system consists of two staves with a grand staff bracket. The right hand has a melody with eighth and sixteenth notes, while the left hand provides a rhythmic accompaniment with eighth notes.

Second system of musical notation. It begins with a repeat sign and a first ending bracket. The tempo marking *Scherzando.* appears above the staff. The dynamic marking *mf* (mezzo-forte) is present. The system includes fingerings and pedaling instructions. The right hand continues the melody, and the left hand has a steady eighth-note accompaniment.

Third system of musical notation. It features a variety of dynamics including *mf* and *p* (piano). The right hand has a more active melody with slurs and ties, while the left hand continues with eighth-note accompaniment. Fingerings and pedaling instructions are included throughout the system.

Fourth system of musical notation. The system concludes with a double bar line. It maintains the 2/4 time signature and includes fingerings and pedaling instructions. The right hand has a melodic line with some rests, and the left hand provides a consistent accompaniment.

Secondo.

The musical score is written for piano and features a complex, rhythmic melody in the right hand and a supporting bass line in the left hand. The key signature is one flat (B-flat), and the time signature is 4/4. The score is divided into six systems, each consisting of two staves. The dynamics range from *pp* (pianissimo) to *ff* (fortissimo). Pedal markings (Ped.) are present throughout the piece, indicating when to use the sustain pedal. The score includes various musical notations such as slurs, ties, and fingering numbers (1, 2, 3, 4).

Primo.

This page contains six systems of musical notation for a piano piece, labeled "Primo." at the top. Each system consists of a grand staff (treble and bass clefs) with various musical notations including dynamics, articulation, and fingerings.

- System 1:** Treble clef has a melodic line with slurs and fingerings (e.g., 3 2 3, 5 4 2, 3 2 3). Bass clef has a rhythmic accompaniment. Dynamics include *pp*, *cres.*, and *f*. Pedal markings are present.
- System 2:** Treble clef has a melodic line with slurs and fingerings. Bass clef has a rhythmic accompaniment. Dynamics include *f*, *p*, and *ff*. Pedal markings are present.
- System 3:** Treble clef has a melodic line with slurs and fingerings. Bass clef has a rhythmic accompaniment. Dynamics include *ff*. Pedal markings are present.
- System 4:** Treble clef has a melodic line with slurs and fingerings. Bass clef has a rhythmic accompaniment. Dynamics include *ff* and *p*. Pedal markings are present.
- System 5:** Treble clef has a melodic line with slurs and fingerings. Bass clef has a rhythmic accompaniment. Dynamics include *f*, *ff*, and *p*. Pedal markings are present.
- System 6:** Treble clef has a melodic line with slurs and fingerings. Bass clef has a rhythmic accompaniment. Dynamics include *ff* and *p*. Pedal markings are present.

un poco meno mosso.

Secondo.

This image shows a page of musical notation for a piano piece, likely a technical exercise or a short composition. The notation is written for the left hand on a grand staff (treble and bass clefs). The music is in 2/4 time and features complex fingerings, often indicated by numbers 1-5 above the notes. Dynamics include piano (p), forte (f), and crescendo (cresc.). Pedal markings (Ped.) are used throughout, often with a star symbol indicating a specific pedal point or effect. The piece concludes with a series of chords marked with a double bar line and a final chord marked with a double bar line and a final chord. The notation is dense and technical, typical of a piano exercise or a short study.

un poco meno mosso.

Primo.

This page of musical notation is for a piano piece, marked "Primo." and "un poco meno mosso." It consists of six systems of staves, each with a treble and bass clef. The notation is highly detailed, featuring numerous fingerings (e.g., 1, 2, 3, 4, 5, 6, 7, 8) and dynamic markings such as *p* (piano), *f* (forte), *ff* (fortissimo), and *cres.* (crescendo). Pedal markings ("Ped.") are placed below the staves, often with a star symbol. The piece begins with a treble clef and a key signature of two flats. The notation includes various musical symbols such as slurs, ties, and accents, indicating a complex and technically demanding work.

Secondo.

The musical score is written for piano and consists of six systems, each with a treble and bass staff. The key signature is B-flat major (two flats). The notation includes various musical symbols such as notes, rests, and dynamic markings like *f* (forte), *mf* (mezzo-forte), and *p* (piano). Pedal markings ("Ped.") and asterisks (*) are used throughout. The score is organized as follows:

- System 1:** Treble staff has eighth-note chords. Bass staff has a steady eighth-note accompaniment. Dynamics: *f* (first measure), *p* (fourth measure). Pedal markings are present at the end of the first and fourth measures.
- System 2:** Similar to System 1. Dynamics: *f* (first measure). Pedal markings are present at the end of the second, fourth, and sixth measures.
- System 3:** Treble staff has chords. Bass staff has eighth-note accompaniment. Dynamics: *mf* (first and fourth measures). Pedal markings are present at the end of the first, third, and fifth measures.
- System 4:** Similar to System 3. Dynamics: *mf* (first and fourth measures). Pedal markings are present at the end of the first, third, and fifth measures.
- System 5:** Treble staff has chords. Bass staff has eighth-note accompaniment. Dynamics: *mf* (first measure). Pedal markings are present at the end of every measure.
- System 6:** Treble staff has chords. Bass staff has eighth-note accompaniment. Dynamics: *f* (fourth measure). Pedal markings are present at the end of every measure.

Primo.

This page contains six systems of musical notation for a piano piece, marked "Primo." The notation is written for the right and left hands on grand staves. The key signature is B-flat major (two flats). The piece is characterized by intricate fingerings, often indicated by numbers 1-5 above or below notes, and various dynamic markings including *ff* (fortissimo), *f* (forte), *mf* (mezzo-forte), and *fz* (forzando). Pedal markings ("Ped.") are placed below the staves to indicate when the sustain pedal should be used. The music features a variety of rhythmic patterns, including eighth and sixteenth notes, and rests. The systems are connected by slurs, indicating phrasing. The page concludes with a final cadence marked with a double bar line and a repeat sign.

Secondo.

ff *stringendo.* *ff* *fx* *mf*

Ped. Ped. Ped.

mf *ff*

Ped. Ped.

mf *f* *f* *cres.*

Ped. Ped. Ped. Ped.

ff *ff* *ff*

Ped. Ped. Ped. Ped. Ped. Ped. Ped.

ff *fx* *fx* *fx* *fx* *fx* *fx* *fx*

Ped. Ped. Ped. Ped. Ped. Ped. Ped.

Primo.

Stringendo.
ff
Ped.
fx
Ped.

mf
Ped.
mf
Ped.
p

ff
Ped.
Ped.
Ped.

f
Ped.
cres...
Ped.
cen
Ped.
do.
Ped.
ff
Ped.

ff
Ped.
ff
Ped.
ff
Ped.

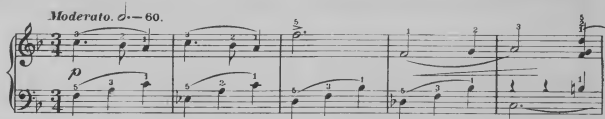
ff
Ped.
ff
Ped.
ff
Ped.
ff
Ped.
ff
Ped.
ff
Ped.

EVER TRUE.

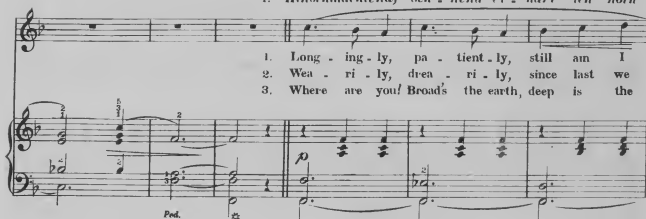
(ICH WAR TREU.)

Words and Music by

I. D. Foulon.

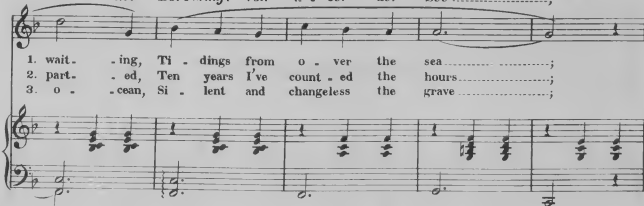


3. Weit ist die Er - de, so tief sind die
2. Trüb - se - tig, trü - me - risch zählt' ich die
1. Hinschmachtend, seh - nend er - harre' ich noch



1. Long - ing - ly, pa - tient - ly, still am I
2. Wea - ri - ly, drea - ri - ly, since last we
3. Where are you? Broad's the earth, deep is the

3. Meer - re, Wan - del - los, schwei - gend das Grab
2. Stun - den, Ach, man - ches end - lo - se Jahr
1. im - mer Bot - schaft von ü - ber - der See



1. wait - ing, Ti - dings from o - ver the sea
2. part - ed, Ten years I've count - ed the hours
3. o - cean, Si - lent and changeless the grave

3. Und so bleib' ich dem Ge - hü - de Und dem Ei - de ge -
 2. Ein - sam, arm, ver - las - sen traur' ich Al - ler Lust, al - ler
 1. Was mein Lie - ben mag be - dro - hen, Weiss ich's, wenn ich nicht

1. What can be my love be - la - ting I know not, but he's
 2. Lone and poor and brok - en heart - ed, With - ered leaves are my
 3. Like them, love, is my de - vo - tion And my trust in the

3. treu, den ich gab. Ach, wie himm - lisch wird es sein.....! Wenn wir
 2. Freu - de so bar. Man - cher hat um mich ge - freit....., Gold' - ne
 1. treu - los ihn seh! Als sein Boot noch nah dem Strand....., Ga - ben

1. faith - ful to me. While his barque rode on the tide....., Ere he
 2. life's on - ly flow'rs. More than one would have me wed....., And they
 3. prom - ise you gave. If no more on earth we meet....., 'Twill be

Ped. Ped. Ped.

3. einst des Lei - bes frei, Ruft mein Geist dem sei - nen zu:
 2. Schüt - ze bo - ten sie, Wäh - rend ihm, ihm e - wig treu!
 1. wir der Treu - e Schauer, Mir zum Pfand und ihm zum Pfand,

1. spoke his last a - dieu, Swore we, what - e'er night be - tide,
 2. come with gold to woo, But I slave for dai - ly bread
 3. joy to say to you, When your soul my soul shall greet:

Ped. Ped.

3. Ich war treu, ich war treu, Ruft mein Geist dem
 2. Um mein Brod ich mich müh, Den noch treu ihm
 1. Dass er treu, dass ich treu! Drum was im mer

1. We'd be true, we'd be true, And what - ev - er
 2. And I'm true, love, I'm true, Yes, I slave for
 3. I was true, I was true, When your soul my

3. sei - nen zu; Ich war treu, ich war treu!
 2. im - mer treu, Stets ihm treu, ja ihm treu.
 1. komm - en mag, Ich bleib treu, ich bleib treu!

1. may be - tide I'll be true, ev - er true.
 2. dai - ly bread, But I'm true, ev - er true.
 3. soul shall greet, I was true, ev - er true.

rit.
a tempo.

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CORRESPONDENCE.

PHILADELPHIA.

PHILADELPHIA, JULY 15, 1885.
EDITOR KUNKEL'S MUSICAL REVIEW.—Musical news is very scarce here, as has been so long a time past, which partly no account for my neglect of sending you the news. At present all theatres are open and daily concerts. At the *Maezoch Garden*, Harry Wainman leads the orchestra. At the *Thiell Garden*, besides the Orchestras, a great deal of vocal music is introduced. Meier's, Lauber's and Thore's are also well patronized.

At an evening the *Maezoch* singing society celebrated its first victory. At the Brooklyn *Singer* it received the second prize for best singing, the first prize going to Baltimore. *Maezoch* is the oldest (permanent) singing society in the United States and will celebrate its fifteenth anniversary December 1st next, in a manner worthy of its membership.

I suppose it is hardly worth while to give you an account of the *Music Teachers' National Association*, which was held July 14th in New York, since you must have seen full reports of it in the daily papers. Your correspondent attended the entire session and I must say never heard so much good music such a short time. The principal players of the country were the attraction, and displayed the finest of program.

Our townman, Robert Goldbeck, was very much admired for his fine pianoforte concert, and his fine rendition of it in fact it was one of the best pieces of the entire evening. The songs were rather short, but the best of the season were those of the Italian and German schools of music. Mason's "Accentuation in Piano-Forte Playing," Correll's "What is Church Music?" and How Jaton's "Education in Music at Home and Abroad."

P. J. MENGES.

BOSTON.

BOSTON, JULY 25, 1885.
EDITOR KUNKEL'S MUSICAL REVIEW.—The weather has taken a *con fusio* movement which has driven me away from the Hub a few days, and, like Arden, I have charmed the fishes. But the divine music, although she may tempt a little, has not left the city, and I will try to give you a brief run of some of the material as I may for a summer letter to you.

Our program of July 15th is an article in the *Review* of the "Recital and Fall of the Boston Music." First, she shows recital with symphonies and concertos, under Herr Cerkle, in the Boston Symphony, then she came down to Strauss and Auber, in the "Popular Course," and now I must raise and without regret that she has come to promenade concerts and his taken to drink. Fancy hear and once called in. In Puritane Boston, yet the facts are there, you can get your light tipple, or ice cream if you prefer it, and listen to little but good music in Music Hall any evening, and by the way the public attitude and applause, it seems to enjoy the heroic good music. Nottendoff leads the orchestra and is the best of all leaders for this kind of work. His fine knuckles the audience and his enthusiasm awakens in each a responsive flame that cannot be quenched even by beer, or chilled by ice cream.

The persuasion is perhaps a trifle too active, and especially the music with the base drum seems to have a plenty unto himself. However, these faults can be confined in a summer concert, and the series really furnishes a splendid recreation for the day-dreamer, and also gives a new impetus to the musicians of a time of the year when things are generally somewhat dull. The enterprise is founded by the same gentleman who has given us the two other series named at the beginning of my letter. He has certainly placed orchestras music upon a firm footing in our city. Music Hall has been transformed for these concerts into a *parade* of summer garden, with plants, shrubbery, electric lights, tables, waters, and all the other things of a pleasant resort. Almost all the musicians are out of town, and the concert of chamber music have vanished, but at the New England Conservatory of music I found everything in the greatest activity, although a little of a musical character. The great institution has received so many applications for next season from intending students, that it is entering into facilities to meet the increased demand. New offices, an enlarged lecture hall, rooms for the examination and grading of new students, new reception rooms for the use of the faculty, these are a few of the improvements now being made. Of the increase in the faculty I have already told you. The new professors, Edouard Gode, Fiedler (piano) and Campanini (violin) are certainly in the front rank of artists, and advanced work may be expected from them. The only other student of the midsummer month was that of the Mexican band. It was not so novel as the performers of the Spanish Students, but had, nevertheless, a number of Spanish touches, which were agreeable after the long and weary to hear one of the band anthems in the hot weather in America, is a mild and gentle breeze, and you will excuse brevity and paucity of subjects in the communication from the periphrastic pen of

CHICAGO.

CHICAGO, JULY 25, 1885.
EDITOR KUNKEL'S MUSICAL REVIEW.—Owing to absence from the city, your correspondent was reluctantly compelled to neglect you and could not send you one of his "Opusculi" letters for the July number. I am now on the eve of a trip to New York and other eastern cities, but business office, will probably write you from there. I met Mr. John C. Freund, of New-Orleans' nationality, in-day, he informed me that his play will probably, in a reconstructed form, be produced in

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Teacher and Puul.

(SWIMMING SCHOOL.)
COR. 19th and PINE STREETS,
MAY 11th, 1885.

New York in September. He seems to share the fate of all American authors, at least this is the impression I received from his conversation, i. e., that home talent has to show in a republic country—and he bases his conclusion on this point by saying that home talent is not treated with the same consideration as foreign subordinate actors and managers treat men of brains. The author's nationality is a very serious being, and cannot imagine why the "leading man" will go on in arm with the promoter or "stage owner" to take a drink, that every author will stop him on the shoulder in a familiar manner and ask him: "Well, old man, how are you, etc., etc." I am somewhat "sore" myself on that subject, and I never use to hold my intellectual species "strongly" as he has imposed upon. Take for instance the "Mikado" humming, which is composed of a dozen first-class authors, a number of "many" organizations are fighting for the right of production of artistic compositions by an English author named Sir Arthur Sullivan. Even the laws of this free country, which were made to protect the rights of American citizens, have come forward to shield this foreigner—not directly, it may be said indirectly. Would such a case be made in newspaper and in other ways if an American author demanded protection? I doubt it, but "I English" you know "I English" to state that we are still so one-sided and fanatic in our belief, that a foreigner can produce a better work than an American. There is an international copyright law, and it were better if there was. No author can copy right law to the artist and composer is like free trade to the merchant. If there was such a protection in American music, managers of musical and dramatic organizations would soon get tired of paying thousands of dollars for foreign trash that has been sold abroad success in Europe, but it means such an injury in this country. I could name dozens of plays and operas, which lose advantage of the original author by translations or adaptation. There is a different flavor in a German or French composition in its original language, local and social topics are misunderstood here and even if localized would not be understood.

I read in to-day's papers that Mr. Stetson has served an injunction on Mr. Oliver Rosenfeld for presenting "The Mikado" in New York and the new majestic and with a promptless release found here, has closed the doors of the theatre. That's right! Right! Mr. Stetson directly and Mr. D'Oyley (care of London) indirectly, but very materially, as the Mikado is such an American money for England as possible. Why did Mr. D'Oyley care "inundate" the United States with the music and libretto of the "Mikado," thereby making it public property? I suppose, it is his creed to make as much out of the thing as possible, for, if I am a good judge of the probable success of his (last) season (fell the Mikado, if the theatre does not save it, will soon share the fate of "Princess Ida"). Then, Plutus to be heard drawing good situations, thereby notas good as formerly. His programmes are excellent and many of his songs are well presented. The highest class of music still remains the most popular and the "Representative" of the musical theatre. Most of the best musical people are "on a vacation." Several theatres are closed, and the musical season is the season of the best profitable one. A new comic song is making the rounds of the musical hall, and has been sung with success by a number of performers. It is entitled "Rats" words and music by A. Striker, of "Rats" it is published and for sale by all music dealers here, but I will close, my letter is getting too long and your readers may cut me short with the above flimsy words.

"PREHISTORIC MUSIC."

AMONG the flint stones that are met with in the chalk formation there are some that when struck with another flint emit sounds of great purity. The tones that are thus obtained with different musical flints are out of all proportion to the bulk and weight of the stone. This is a very curious phenomenon, the explanation of which is not furnished by the fundamental laws of acoustics, and which surely merits being studied by physicists.

As long ago as 1873, I spoke of musical stones as a curiosity worth of attracting attention. I then promised to return to this interesting subject, but the years passed by, and the singing stones were forgotten. I am recently visiting the new electric lighting of the Trevin Museum, however, they were casually brought to mind again. After examining this interesting installation, I was walking through the great hall of the museum, looking at the wax figures mounted therein, when I heard some delightful music that attracted my attention. Approaching the spot where these harmonious and pure sounds were being produced, I saw a musician, who, holding two flints, was playing upon a stone piano with wonderful agility, by striking other flints of all shapes suspended by two wires at a few fractions of an inch above a sounding board. I at once made the acquaintance of the player, who was Mr. H. Haubert, a distinguished musician, and a zealous collector of musical stones.

"How did you procure these flints that render so delightful sounds, and from which you get so remarkable music?" said I.

"Ah, sir, it required much time and many trips to collect the twenty-six stones which you see before you, and which form the two chromatic octaves. It took me more than thirty years (from 1852 to 1883), to search for them in the chalk beds of Haute-Marne, Perigord, Eure, and the Paris basin."

"Are such flints found in all chalk formations?"

"I believe not; the innumerable quantities of English flint have yielded me nothing acceptable."

"Are there any works that treat of this interesting subject of singing stones?"

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MAJOR AND MINOR.

REINHOLDT has been writing a new opera, title, "Moses." ENIGMATIC RESERVE, the violinist, is on a concert tour in China. The widow of Victor Masse is dead, having survived her husband only a year.

MRS. CHRISTINE NISSON has signed with Maurice Strakosch for a concert tour in Germany and Scandinavia.

A very tender, named Van Lee, has arisen in Tours, France, and is pronounced a star of the first magnitude.

OLIVIER METRA, the well-known French conductor, is advertised to give a series of concerts in the Tivoli Gardens, Copenhagen.

Two hundred and twenty-five musical societies will take part in the international competition which commences at Lyons, France, on the 15th instant.

The visit of the great French tenor, Lassalle to America, says Freund's *Music and Drama*, will be a great artistic occasion. He leaves the Grand Opera in Paris on the 10th of December, makes a European tour, and then comes to America.

AMERICA, has, according to Mr. Hopkins, the English piano expert, the largest number of piano workmen. About 5,000 are said to be employed in the United States, against 3,500 in Germany, and 4,000 in France. There is no method of arriving at the figures for England.

La Correspondence Musical, of Madrid, informs its readers that, according to a German physician, no piano-forte player was ever attacked by cholera.

We did not know that the cholera bacilli had such sensitive ears. Anyhow, this is good news for piano sellers, they can now advertise their wares as infallible cholera cures.

COLONEL MARSHALL has discovered a new soprano, a young Russian singer, Nidia, Polshorn. She is to be heard at the London during his short season there, and then to be brought to America next season. Her photograph shows her to be a lady of great beauty, her age is something about twenty. Her debut will be in "Irene."

HERE WILHELM, the violinist did not appreciate the economy practised by the people of Gothenburg during a recent concert tour in Sweden. At the concert there his audience was uncommonly small, but next day a throng came to the depot to see the famous violinist. At the train he was off he said to a friend, "Next time I come to Gothenburg I shall give my concert at the railway station."

"It is curious," says *London Truth*, "that America provides us with so many good singers. Whether it is due to American throats, or the American climate, or American perseverance, I don't know. With all England to choose from it would have been difficult to bring together so many really good voices as were heard at the American concerts gotten up by Mr. Ronalds in aid of the wounded and sick British soldiers."

A new PLEASURE—a subscriber to a series of Wagner Concerts, not one of which he ever missed, though he always appeared dreadfully bored, was gazing, as he frequently did, during the performance, when some person near him observed, "You do not appear to be amused." "I am not far from it!" "Then why do you come?" "Why do you subscribe?" "For the sake of the exquisite pleasure I feel when the concert is over!"—*London Medical World*.

At the Paris Conservatoire the *Preis de Rome* was this year awarded to a young man of twenty-two, M. LEROUX, by twenty-seven out of twenty-eight votes. Among the judges were Ambrose Thomas, Gounod, Reyer, the composer of "Sigurd," Massenet, Saint-Saëns, T. Debussy, Benjamin Godard, and E. Guiraud. His cantata was splendidly executed; Mlle. Jeanne and Mmes. Maréchal and Boulay sang in it and did their best to do the young man credit.

A grand piano, just presented to the Princess Beatrice, is a unique affair. It is in a black case ornamented with gold. The sustaining pedal enables the player to prolong the sound of one or more of the notes, on the organ principle. The piano has so elastic a touch that all the gradations from the most subdued whisper to the greatest fortissimo passage can be accomplished with fine effect.—*Ecclanor*.

Well, what is there unique about that? Do not all our first-class American pianos do all that?

In a recent conversation with Sir Arthur Sullivan, his song, "The Lost chord," was mentioned, and the effect musicians told the circumstances attending its composition as follows: "I had long admired the words, and had made up my mind to set them to music. One night I was in the room next to which my brother was sleeping, and I was watching at his bedside, and was thoroughly tired out and mid-winter. I leaned to sit down at the organ in the room, and there the noble words were before me. I did not rise from my seat until I had composed the music."

"Have you heard the latest?" writes "Hartolo" in *Chicago Music and Drama* (a paper, by the way, which, under its new management, is a creditably shilling paper). "A young music teacher in a small town not far from Chicago, was speaking to a young lady about 'Blue-king' 'Rolling Spring.' Referring to the simplified portion, marked, 'as usual, etc.' he said that part was to be played by the violin, and that he should have it as done at his next concert. The piece, however failed to materialize at that time. Whether some one corrected his blunder, or he consulted his musical dictionary for the meaning of *as usual*, is not certainly known."

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For the commercial traveler, the drum.
For the farmer, the hoe boy.
For the country hotel, the vile inn.
For the freemason, the symbols.
For the hero, the harp.
For the pawnbroker, the Jew harp.
For the politician, the organ.
For lovers, the mouth harmonica.

COULEUR DE ROSE.

With Rose I walked at event time
In silence down sweet shady ways.
The village bells were all in chime,
And life took on, beneath her gaze,
Couleur de rose.

A dainty red was on her cheek,
Her very smile was winchery.
There seemed a pressing need to speak
Of what made every thing to me
Couleur de rose.

But, better far than words, I stole
A sudden kiss where blushing lay
Ye gods! the blush had played its role,
And on my lips I bore away
Couleur de rose.

WORKERS REMEMBER FLOWERS. They shut up when they sleep.
The elevator boy has much to do toward the elevation of the masses.

Why is a train bell like a prophet of old? Because she has not much on her in her own country.

MOUNT VERNON is troubled with eruptions, and they don't know what to do with the crater.

A carcass bookback who was driven out of that city claims consideration now as a Polish refugee.

On seeing a house being white washed, a small boy asked: "Men, if you please, are you going to shave that house?"

Here is a subject for debate for next winter's college associations: "Has a man with a bass voice whistles to sing tenor or soprano?"

A YANKEE notation peddler crossing the Atlantic became sick. It was the only time he ever became wearied of the yankin' ocean business.

It was a Western Sunday school boy, who, on being asked what made the singer of Pisa lean, replied, "Because of the famine in the land."

In front of some of the furnished apartments in Paris, are the words, "English taken in here," and a notice in a shop window runs "English asked within."

"Heaven!" said a young man at a play with a young lady, "I could play the lover better than that myself!" "I should like to see you try it," was the naive reply.

"They tell me my wife plays superbly," "So does mine." "How so?" "I never hear her." The day after we were married she shut the piano and hasn't opened it since. "Indeed!" (A pause). "How the most love you?" "—"

"Here for the doctor, quick! Help help! Dot baby has swallowed a nickel!" exclaimed Mrs. Schaumburg. "Mine got, you make so much fuss as if it was a twenty-dollar gold piece. Be calm, Rebecca," replied Moe. — *New Strings*

When Jones was upbraided by Mrs. J., who said she was almost frightened to death the house all night alone, Jones very placidly replied: "Don't see as I'm to blame for your getting frightened. Didn't come within a mile of the house."

"George, what does 'Stabat Mater' mean?" "Why, don't you know?" "It is Latin for 'He stands his mother.'" "And 'Inflammatus' what's that?" "Faith, that's the inflammation settin' in when they tried to bring the poor old crater round."

A young New Yorker was introduced to a Boston girl, and before they were acquainted she told him she got so spoony that she called him an asteropep, a Silurian placoid and a cutaneous vertebrate. He returned to New York by the midnight train.

"I'm from Mistle Brown, mum, gen'leman what lives 'cross de way." He says, wot yer place de shut down, den widens w'en de young lady's a-playin'!" "But I thought Mr. Brown was musical himself!" "Dat's what's de match, mum." — *E.*

LANDLADY (to lodger)—"See parson, sir, did I understand as you was a doctor of medicine?" Lodger—"I am, ma'am. Why?" Landlady—"Well, sir, my Billy 'ave just him and broke his shoulder, and I shov' as 'ow I should be glad to put a boddy job in yer way."

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